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Kansas City Here We Come…

The Movable Book Society Conference
September 27-29, 2018

Ellen G. K. Rubin
Scarsdale, New York

It was just an idea. Let's have our MBS conference in Kansas City, Missouri, the home of Hallmark Cards. After all, Hallmark makes pop-up cards, books, and table decorations so they must have interesting things to show us. As luck would have it, we met paper engineers from Hallmark at our Philadelphia conference and asked them to look into it for us. But it was in Boston that we met Patrick Kershner, a retired Hallmark paper engineer, and when Ann and I floated the idea of visiting Kansas City, well, let's just say Patrick played fullback and ran with the ball. And like a fullback, he moved the idea through the gauntlet. Thanks, Patrick!

So, we met at the Westin Hotel—with overflow attendees staying at the nearby Sheraton—to have our 12th biennial conference. Much was going to be celebrated at this event, like our 25th anniversary, Ann Montanaro Staples' 25 years as founder and director, her passing of the baton, and finally, the publication of *A to Z: Marvels of Paper Engineering*. Board members will be brimming over with excitement knowing the books would arrive on time in Kansas City, and a record number of attendees had signed up. MBS loves a crowd!

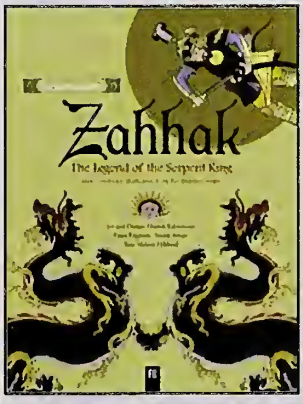
Our conference package had a list of attendees, program schedule, Meggendorfer Prize ballot, and brochures about Kansas City. But also affixed to our name badges was a number representing the conferences attended. I proudly wore my #12 signifying I had been to all of them. Those who had #1 alerted us to first-timers who we sincerely welcomed and got to know. We had more attendees from outside the United States than ever before from as far away as Indonesia and the Philippines. This was truly an international event.

Also, in the packet was a wonderful pop-up souvenir featuring MBS board members and some others, designed, signed, and painstakingly hand-made by Ed Hutchins. Ed had made 100 of these animated multidimensional keepsakes. Thank you, Ed!

Thursday, Sept. 27

Shawn Sheehy, our tireless Conference Chair, kept his clipboard—and fire extinguisher—handy. With them, he had everything running smoothly in the jam-packed program. Shawn opened the event with a hearty welcome and introduced Patrick who couldn't have been a more welcoming host. He embodied everything I'd been told about mid-Western hospitality. Patrick began his welcome by quoting Umberto Eco who said, "To survive, you must tell stories." The story of J. C. Hall, the founder of Hallmark, was one of pulling oneself up by the bootstraps, applying hard work, creativity, and sacrifice. Hall's story was wonderfully illustrated in a short documentary shown at the Hallmark Visitor Center (which many had visited the day before) and a brochure in our registration packet. Patrick was clearly proud of his city and happy to share it with us.

Pop-up display at the Hallmark Visitor Center



Zahhak. Winner of the 2018 Meggendorfer Prize

The first item on the official program was an interview with David A. Carter, who needs no introduction. The interviewer was Maike Biederstädt, German paper engineer who recently won the prestigious Louie Award for her pop-up seasonal card, Snowflake, made for the New York Museum of Modern Art (MOMA). Her book *Creatures of the Deep* was also a finalist for the Meggendorfer Prize in 2016. The Q&A format allowed David to talk of his early beginnings with pop-ups, his relationship with Intervisual Books, and his projection away from the bug series for Simon & Schuster (S&S), which sold over 6.5 million copies, and into the more sculptural movables he has recently made. His *One Red Dot* won the Meggendorfer Prize in 2006.

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He found in it the challenge to make the words, art, and engineering work together while keeping the price down. With minimal text, he thought, "No one is ever gonna publish this" but Robin Corey of S&S exclaimed "I love it" and that was enough. The book is still in print, including in China.

David Carter

David began his career by answering an ad for a paste-up artist. At Intervisual Books, he was inspired by the artwork of Jan Pienkowski and got to hang out with Jim Diaz and pare down the glue points for a work by John Strejan (1933-2003). David even shared an "Easter egg" telling us his initials, DC, are on the pull-tabs for *Naughty Nineties.* There were two copies in the Silent Auction and everyone checked it out. He was able to get elose to the legendary paper engineer, Tor Lokvig, and married his daughter!

When S&S talked to David about *Bugs in a Box*, they made him "an offer he couldn't refuse." Later National Geographic poured $250,000 into developing their series, stating it was not for the trade. David saw them as the first real complex books and the first to be made in China. Despite the downturn in all markets in 2008, he engineered Dr. Seuss' *Horton Hears a Who Pop-up!*

Maike Biederstädt

While he was working on other projects, he would also keep random structures he made of white paper. From some of these, David and Jim Diaz worked six to seven years on *The Elements of Pop-ups.* The success of that book has prompted another book with more complex structures to be produced by Rosston Meyer's Poposition Press, scheduled in 2019. Maike added that when she started out as a paper engineer, she was told "you must buy *The Elements of Pop-ups."*

With Jim Diaz, David has started a new packaging company, Blossom Books, and its first book, a pop-up, will be on the traveling sculptures of Italian master Bruno Munari

Dear MBS Friends and Members:

As the Society transitions into its next 25 years, we're thinking carefully about how to best engage our community in the future. We're focusing some of that attention on these pages; and so, after this issue, the newsletter is taking a short break.

We continue to encourage and accept articles and news; but in the grander scheme, we seek members who are willing and able to offer their services to continue the fine tradition of our newsletter. We'd like to assemble a publishing team that can maintain the features that we look forward to, but we're also very open to innovation.

In the meantime, we will continue to host our terrific new website and share news and information through Facebook and other social media. If you would like to get involved with publishing the newsletter, contact Shawn Sheehy at info@movablebooksociety.org.

Shawn Sheehy

Shawn Sheehy

(1907-1998). Answering questions, David said he enjoys submitting greeting cards to MOMA because they answer promptly; his favorite fun project was *Bugs in a Box; One Red Dot* was the most fulfilling; he still uses *Elements* to check construction; finaneially, he had no royalties from *Bugs,* and *One Red Dot* did better abroad than in the U.S. Original mechanisms are rare in paper engineering, but Tor Lokvig created and sells a plastic rivet, *a la* Meggendorfer. David commented that the new way of publishing involves Kickstarter and other crowd-funding sites. Following the discussion he was available for book signing.

Friday, Sept. 26

The Silent Auction tables were set up in the ballroom. The number of book donations was record-breaking (437+) requiring the volunteers, led by Frank Gagliardi and Ed Centeno, to continually add tables.

Continued on page 13

Slides, Threads and Wires: Early Movable Book Mechanics in Children's Books

Joseph Edmonds, Ian Alcock
United Kingdom

The claim by the children's book publisher Dean & Son to be the originators of movable books has caused controversy[1], but should be taken in context. In their *Trade Reference Catalogue* of 1868, the claim is made thus:

> "By a neat mechanical contrivance, *the principal Characters are made to move and act in accordance with the incidents of the Story* ... DEAN & SON were the Originators of CHILDREN'S MOVEABLE FIGURE BOOKS, which they have now materially improved;- the whole of the movements working on a strong copper wire, are not likely to get out of order."

This claim to being *originators* and *improvers* of movable books is made with similar wording on the rear advert sheets of Dean books which are dated 1861. It is clear from their series of movable figure books that what they mean by the idea of the figures moving in accordance with the text, is that, at the tug of a tab, the pictured characters bend at the waist, nod their heads, raise their arms, and walk by bending at the knee and hip, and suchlike, as expected from the events described. This claim is not undermined by pointing to examples of books with other, different or simpler forms of movable mechanism which do not have these visual effects and were published prior to Dean's series.

Figure 1

In their light-hearted but informative essay "Books that Come to Life," written for the 1975 edition of the popular arts anthology series *The Saturday Book*, Iona and Peter Opie begin by self-deprecatingly mocking their own passion for early children's movable books. They feign the outrageous misunderstanding that their producers were attempting to make up for the weaknesses of their illustrators, "Their artists may not be able to depict movement, so the figures in the pictures are made to move in reality; they may not be able to convey the illusion of depth, so they produce pictures that actually are three-dimensional," before confessing that, of course, these books are both ingenious and enormous fun, which accounts for their sky-high prices at auction. Little noticed, their essay argues in passing that the first of Dean's movable figure books was "almost certainly" *The Moveable Mother Hubbard*, on the grounds that it was subsequently advertised as No.1 in a series of thirteen movable books, and the fact that their copy, "apparently printed in 1857, carries no notices of other titles, and has the figures jointed with thread."

The replacement of cotton thread secured by knots, with strong copper wire secured by coils, would appear to be the material improvement which Dean was announcing in 1861 and were clearly still proud of in their advertising in their 1868 catalog. As suggested by the Opie's remark, we agree that the use of thread is significant for dating the books, since, after searching, we are aware of no example of another title in the series with the figures joined together with thread.

Figure 2

Cotton ties had been much used to attach the parts of tab-operated articulated figures in friendship cards produced in the early 1800s in Austria and neighboring countries[2]; an example is shown in figure 1, where the knots are clearly visible. Dean's use of threads to join figure parts in their earliest issue of *The Moveable Mother Hubbard* was more sophisticated, and avoided the knots being visible on the surface paper. We illustrate this using the 5th plate from the book (figure 2) as an example, where one of the articulated movements is the nodding of the dog's head. Instead of piercing the paper to join it on its upper surface, the threads were instead tied through a small square of paper which was then glued along its edges to the undersides of the top level paper parts (figure 3). This was clever. It contributes greatly to the neatness of the mechanism and the life-like effect, but must have required enormous patience and dexterity to make each individual movable plate. No care was necessary to hide the thread knots on the "internal sheet" side, where the paper levers were anyway concealed and protected by a backing cover sheet – this has been pulled back to reveal the mechanisms illustrated in figure 4. However, we are also aware of another copy of *Hubbard* jointed with thread where the threads do penetrate the moving parts and so the knots are visible on their upper surfaces. This type of variation in products for the juvenile market at this time often resulted from piece work production processes, which were most likely cottage-based.

Figure 3

Figure 4

Examples of concealing knots in articulated parts attached by threads are occasionally found in volvelles in early scientific works, and, very rarely, in friendship cards from the Biedermeier period. Far more commonly, knots show on the top side of the movable part. By 1859, as indicated by the dated advertisement sheet on the rear cover of another copy of *Hubbard*, threaded articulations had already been replaced by the much more familiar coils of thin copper wire. The difference can be seen by comparing figure 5, which uses concealed thread, and figure 6, whieh uses copper wire. Comparison of the cover paper of the two copies (figure 7) also suggests that the title had become one of a series of Dean's Moveable Books by 1859, where it had not been part of a series earlier.

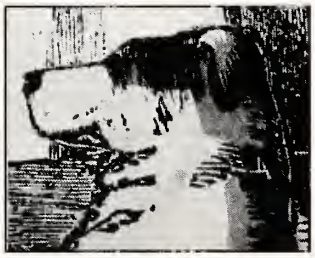


Figure 5

Figure 6

Figure 7

Life-like articulations of the body parts of charaeters in children's books, which Dean claimed to have originated, were an advance on simpler movements using sliding elements which were pulled by tabs. *Le Livre Joujou* by Jean-Pierre Bres (1831) has parts of the illustrations which are made to appear and disappear by sliding the tabs which were extensions of the paper on whieh they are printed (figures 8, 9).

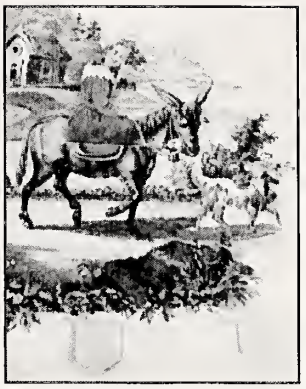


Figure 8

Figure 9

Widened parts of the tabs, visible on the rear view of the page, act as "brakes" and prevent the tabs from being pulled too far (figure 10, where dark card has been placed under the tab slide so that the shape of the paper is clear).

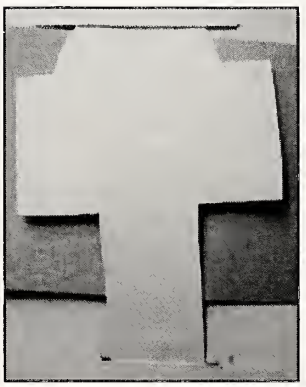


Figure 10

The same type of tab-slide mechanism was employed in *Die Beweglichen Bilder* by Leopold Chimani (1835). The six movable plates produce dramatie, but not quite life-like, effects (figures 11-13) simply by siding the movable element on the tab; the movement ends when the moving part reaches the sealed edge of the page, and no device is used to act as a brake. Arguably, these books achieve picture *transformation*, rather than *movement* within pictures.

Figure 11

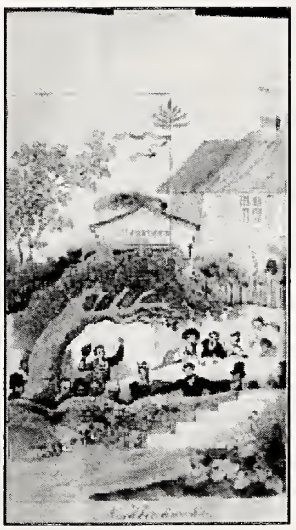


Figure 12

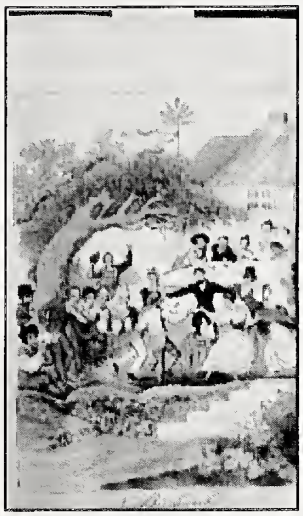


Figure 13

Dean themselves produced two tab-slide books that we know of. These feature jokes about shadows and were illustrated by William Newman (figure 14). The first, *Moveable Shadows*, was published around the same time that Dean's *The Moveable Mother Hubbard* first appeared, since it was announced in the [London] *Standard* on December 19, 1857, under the heading "New Comic Books for this Season" as "a Set of Ingeniously Contrived and most Provoking Practical Jokes."

Figure 17

Figure 18

Figure 14

Figure 19

Sliding the tabs causes figures to be moved across the pages to the right, revealing their comic shadows (e.g, The Old Woman, figures 15, 16 and The Shark, figures 17, 18). The rear view shows that this "floating" slide effect is achieved by the movable part being mounted onto a vertical strut attached to the horizontal tab (figure 19). Here, the effect is perhaps somewhere between transformation and movement: characters move to right revealing their shadows, but they do not walk. They float, without their legs bending at the knee.

Dean's advertised emphasis in 1868 on the quality of its movable books with copper wire, which is "not likely to get out of order," is perhaps aimed at marking out its products from those of competitors still using threads. An example is *Good Examples, or, The Useful Children*, published by Ward and Lock in around 1861/2 (figure 20). Here, the knots securing the

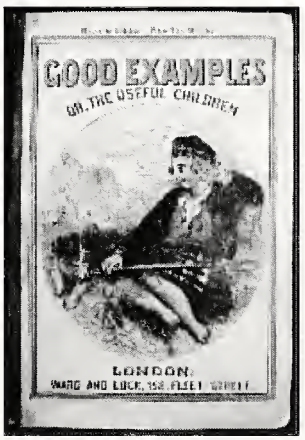


Figure 20

Figure 15

Figure 16

Figure 21

pivot points of the movable parts of articulated characters (figures 21, 22) are not carefully concealed as in Dean's *Hubbard*, but are plain to see on the front sides of the plates (figure 23), exactly as in Biedermeier friendship cards.

It is tempting to suggest that the history of children's tab-operated mechanical books shows a development from pull-tab slides, of increasing complexity, to articulations secured by threads, to articulations secured by thin copper wires. But perhaps there are too few specific examples, published too remotely from one another, to identify such a developmental trend. Also,

Figure 22

Figure 23

books with mechanisms attached by threads continued to be published long after Dean introduced wire rivets, as with *Good Examples, or, The Useful Children.* Another late example is the *Bewegliche Bilder fur Artige Kinder* series of books published by Lowensohn in Germany in around 1866[3], with titles (in multiple languages for the international market) which included *The Fair*[4] (figure 24) and *The Menagerie*[5].

Figure 24

Dean's claim to be movable book "originators," as examined above, refers to the articulation mechanisms, and certainly to the use of wired pivot points. Perhaps confusion has sometimes arisen through a failure to note this specific context. We feel fairly confident that Dean was correct in their claim. Their reputation would have been too important for them to misrepresent the truth at a time when, unlike today, the truth of the matter would have been known to many and would have had commercial significance. Part of the reason why we believe Dean would not have risked reputational damage from false advertising in their 1868 *Trade Reference Catalogue* is that their products were endorsed by Queen Victoria, who is quoted as saying that the company "deserve praise for the ingenuity they display in launching novelties in children's books. We hardly know what the rising generation would do without them."

A second reason why some have doubted Dean's claim, aside from conflation between tab-slide and articulated mechanisms, is the observation by Tessa Chester, in her 1988 guide to the movable books in the Renier Collection at Bethnal Green Museum of Childhood, that Darton & Co included a tipped-in slip in their movable books stating that their books were arranged and fixed by "Mr Griffin, the original inventor of moveable books for children." These books also had tab-operated movements around wire coils and were produced about 1859. Chester quotes the slip in full, as seen in a copy of Darton's *Moveable Cock Robin*, with illustrations and movable parts engraved by Calvert. However, Darton's note may be both accurate and, crucially, not inconsistent with Dean's claim. Simply, Mr Griffin might have worked for both Dean & Son and for Darton & Co. Indeed, this is in fact the case with the engraver Calvert, who signed many of his illustrations in Dean's children's books. There are numerous well-documented instances of contractors jobbing for multiple children's book publishers in this period.

In the later 19th century, Lothar Meggendorfer produced movable books with much thicker wire which was carefully coiled and flattened (figure 25), and which enabled much more complex systems of connected levers, and movable figures made of heavy-duty card. In combination with the quality of his illustration and humorous choice of subject matter, this took the articulated figure book into new territory. But in Meggendorfer's books, the fixings are prominent and obvious to see, whereas the earlier thin copper wires used by Dean & Son were far less visible, indeed often hardly noticeable[7]. Other late 19th century publishers went on to manufacture movable books with pivot points involving strong metal studs to prevent them from breaking – the movements are great, but the method shows none of Dean's ambition to be subtle with the mechanics and limit its intrusion into the picture.

Figure 25

After a quiet period in movable book production in the early 20th century, major technical innovations in articulated mechanisms were achieved by Julian Wehr, beginning with the publication of *Finnie the Fiddler* in 1942. Building on Dean's original concept of characters able to "move and act in aecordance with the incidents of the story," Wehr made the characters in his book "Come to life! You can really make them move. Watch them play – dance – talk!" and he did this with a comparable keenness to hide away the trick of how it was done. He designed ways for the paper parts to lock into

one another and into page slits so that articulated pivot points needed nothing further to hold them together. Whilst *Finnie* has a single rivet at the top of each page anchoring the articulations, Wehr's mechanisms developed in later books so that nothing was visible on the illustrated page[7]. This opened a whole new chapter in children's movable figure books. And that is another story.

We would be interested to learn of further examples of early movable books which used simple tab-slides or threads to hold the parts together.

Notes

1. See, for example, the discussion in Theo Geilen's article, "The New Riding-School: a Movable Picturebook with Rhymes" in *Movable Stationery* 16(2) where claims about the "first" children's movable book are reviewed. See also the Introduction to *Spielbilderbucher* by Peter Laub.

2. See Rosie Temperley's article "Biedermeier Paper Engineered "Friendship Cards" in *Movable Stationery* 22(1). Also, the cotton knots are clearly visible in most of the cards with articulated figures exhibited online by Larry Seidman at http://drlar7.tumblr.com/

3. See Jo Tisinger's article "G. Lowesohn – Childrens Books – Furth" in *Movable Stationery* 22(1).

4. This book is fully digitised by the Staatsbibliothek in Berlin and can be viewed at https://bit.ly/2JbVOcy.

5. This book was featured in *Movable Stationery* 26(3) with the remark "Larry [Seidman] ... would date this as late as 1840s-1850s" (p.9). If eorrect, this dating would imply that Dean was not the originators of articulated figure books in whieh characters could be made to move in a life-like manner with their publication of *Mother Hubbard*. However, we think it is not correct. As noted by Jo Tessinger, the Lowesohn series was advertised in an edition of the book trade catalog *Verzeichniß der Bücher* which listed books published in the first half of 1866.

6. It often seems that the hand coloring of Dean's plates has been designed to camouflage the copper coils. Note how the colored area on the dog's head is extended further in fig 6, where there is a eopper coil, than in fig 5, where there is no wire to "hide."

7. Julian Wehr's mechanisms are described in an article by Paul Wehr available online from https://bit.ly/2yrZpPx.

Question

Q. Can you help me find a home for my books? I belong to The Movable Book Society and saw the note about pop-up collections for sale. I need to sell my collection (some old some new - I have over 300 titles) If some one is interested they can email me at pfrog4@verizon.net. I live in Richmond, Virginia. Thank you, Patricia Wasiuk

Book Review

Rosie Temperley
Edinburgh, Scotland

Interactive Books: Playful Media Before Pop-ups by Jacqueline Reid-Walsh is a noteworthy book for Movable Book Society members as it deals with selected examples of paper-engineered material from the mid-17th century to the present. The author has a long held interest in the subject and this publication is a continuation of her research. The emphasis is on the earlier material with only a short chapter on modern pop-ups. But, for readers who are less familiar with this earlier material, there are numerous, well chosen illustrations throughout the book.

I believe that any publication on paper engineering can only heighten awareness and interest in the genre. Moreover, by carefully explaining the link between interactivity and paper engineering, the author highlights and publieizes its importance in the field of children's education generally and in early learning in particular.

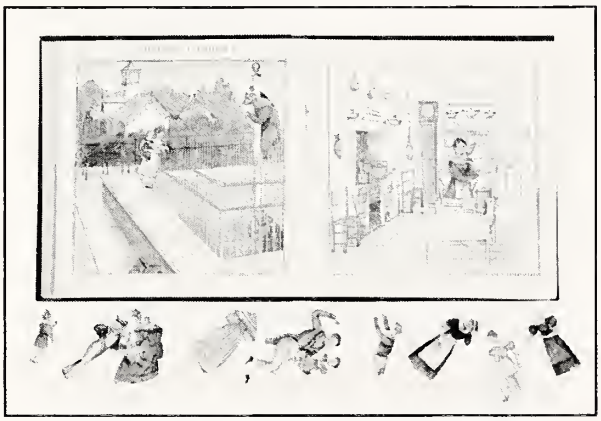
The book is divided into three parts, the first of which explores and develops the ideas of Comenius and John Locke that have led her to form this link. Their message was that, if learning was to be effective, it had to be pleasurable. Since Comenius' *Orbis Sensualium Pictus*, first published in 1657, illustrations have been accepted as a crucial addition to the text for the early reader. But, as we know, illustrations can be greatly enhanced by the addition of paper engineering which has the potential to raise interest and provide extra partieipation and interactivity. The author argues that the dividing line between books and toys becomes blurred, allowing learning to be achieved through play rather than in a more formal way. Towards the end of this part there is also a discussion of the merits of home entertainment and recreation for early development.

The Beginning, Progress and End of Man.
Image from The British Library

The whole of Part two is devoted to "Turn-ups" and "Harlequinades." (This is a particular speciality of the author.) She begins with the religious Turn-up book, usually referred to as: *The Beginning, Progress and End of Man*. These were intended to teach religion and moral values to the child in a pleasurable and interactive way, the young reader being invited to lift the flaps of the book, one by one, to appreciate the story. (This can be seen in the illustrations - thus the term Turn-up book.) As far as I am aware, the author is the first to highlight and explore

two different traditions. The four-leaf version of these, dating from 1650, seems to disappear in Britain, with no further examples being recorded. But it reappears in the U.S. in the late eighteenth century, under the title *Metamorphosis*, by Benjamin Sands. (There are numerous early nineteenth century editions surviving; the last recorded edition was published in 1875.) The five-leaf printed version dates from 1654, and there are both manuscript and published examples surviving from the later seventeenth century, throughout the eighteenth century, and into the early nineteenth century, in both Britain and America.

The end of this part deals with Harlequinades. These are turn-up, engraved pictorial books based on the contemporary popularity of Commedia del Arte productions on the London stage in the 1760s. Of particular interest are the Harlequinades published in London by the print seller Robert Sayer, from the later 1760s onwards. The importance of these, according to the author, is that the young audience engages in role play.



Scenes and removable pieces from The Paignion
Image from Zwiggelaar Auctions

The first chapter in Part Three is about the paper doll books produced by S & J Fuller at their Temple of Fancy, followed by a discussion of toy theaters. In both of these, the importance of role play is again emphasized. The title of the Third Chapter is "Elaborate Movable Books in Two and Three Dimensions." Particular mention is made of *The Paignion* and the productions of Nister and Meggendorfer.

Finally, in the chapter on modern pop-ups, there is a brief discussion of the Bookano books by Strand Publications, followed by an appreciation of the work of Robert Sabuda. She particularly respects Sabuda's ability to combine highly sophisticated pop-ups with interactive elements to fully engage the child. In her closing remarks, the author states that, in our digital age she believes that paper should be regarded, not just as an old medium, but as a living art form.

Interactive Books: Playful Media Before Pop-ups by Jacqueline Reid-Walsh. Routledge, 2018. $149.95. 9780415858458.

Where's the H? Where's the H?

Marie Lourdes Canaves
Roslindale, Massachusetts

Last month, I had the pleasure of attending the conference of The Movable Book Society which was held in Kansas City, Missouri. It was a particularly notable occasion, as 2018 marked the 25th anniversary of the founding of the Society in 1993 by Rutgers University librarian Ann R. Montanaro, author *of Pop-up and Movable Books: A Bibliography.*

The organizer of this year's conference, paper engineer extraordinaire Shawn Sheehy, along with a number of volunteers, was hard at work when I arrived, making last-minute preparations. As a recipient of a scholarship which enabled me to attend the conference, I had the opportunity to help out, and Shawn wasted no time in directing me to my first task.

His hotel room, he told me, had been converted into an impromptu film studio of sorts, complete with sophisticated photography and video equipment. My mission was to assist free-lance videographer Christopher Helkey, owner of Helkey Media LLC Video Production and Marketing. He had volunteered to film the pop-up cards in *A to Z: Marvels in Paper Engineering,* a book which celebrates the 25th anniversary of the Society. Calling this a "passion project," Chris had flown in from his California home with his equipment in tow.

Upon my arrival, it was Isabel Uria – one of MBS's finest – who answered the door. She had been painstakingly "modeling" the cards made by those artists who were unable to attend the conference. Over the next couple of days, Chris also filmed the artists who were in attendance with their individual cards, which was an incredibly ambitious plan.

Christopher Helkey and Isabel Uria filming letter H, from *A to Z*. Photograph by Marie Lourdes Canaves

Inviting me in, Isabel asked me to cover for her for a few minutes while she went on break. But first I had to wait for them to finish the current shoot. It seemed to me that I had come at a pivotal moment, as the complexity of the design for the letter "H" became evident – at least to my

untutored eyes and especially challenging to videotape.

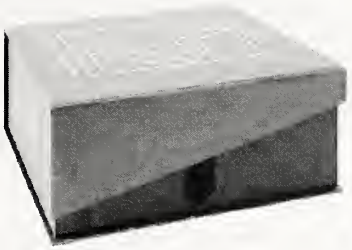
It did not take me long to realize that this was going to be a most interesting and unexpected adventure. I had never been involved in a professional video setting of any kind, and was fascinated by the equipment as well as by Isabel and Chris's symbiotic working relationship, Chris standing behind the camera looking carefully through its lens, Isabel sitting in front, wholly concentrated on carefully displaying every facet of the card. He, directing her to hold the card in different ways and at various angles, she, following his cue and suggesting other options when the desired effect was not achieved. The atmosphere was collegiate, and full of energy and good cheer.

Artists featured in *A to Z*. Photograph from The Movable Book Society website.

A to Z: Marvels in Paper Engineering consists of a special collection of twenty-six, 6 x 8-inch individual, full-color pop-up cards made by world-class paper engineers. They were produced in a wide range of finishes on high quality stock and are housed in a custom clamshell box with a beautiful logo, both of which were designed by Isabel. The dramatic card for the letter "S," also her creation, was influenced by the explosive energy and extraordinary brilliance of a supernova.

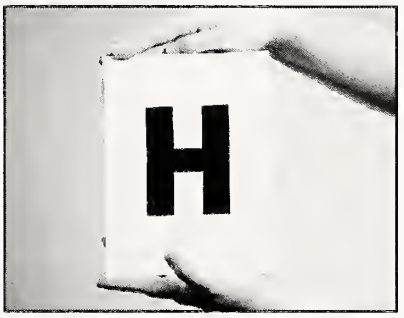
Isabel Uria's letter S from *A to Z*. Photograph from The Movable Book Society website.

When asked about her inspiration for the box, she told me that she had "wanted the logo to be reminiscent of the sleek, clean lines and refined look of mid-century design." To this end, the lid of the box was created with a dynamic diagonal border. The logo's elegant lines, appearing both on the top as well as on the spine of the book, echoed the design of the lid.



***A to Z* Clamshell Box designed by Isabel Uria. Photographs from The Movable Book Society website**

Included in this dazzling collection is a bonus pop-up card by Bruce Foster, as well as a brief history of The Movable Book Society by Ann Montanaro Staples, and an introductory essay by renowned collector, Larry Seidman.



Angelo Ferrari's letter H (closed card) from *A to Z*. Photographs by Christopher Helkey

Italian paper engineer Angelo Ferrari designed his card with the "H," so that when it was opened, an eye-popping cascade of letters from the alphabet, each one placed on a different piece of paper in seeming disarray, appeared to tumble out of the page. The unanticipated effect was playful and full of whimsy.

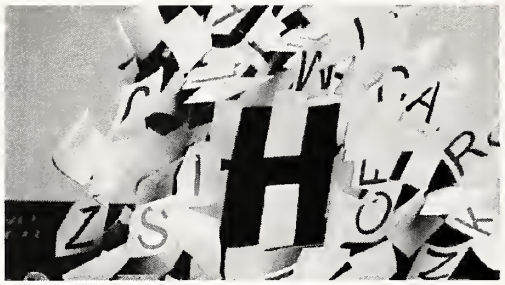
Angelo Ferrari's letter H (open card) from *A to Z*. Photographs by Christopher Helkey

So where was that "H," you may be asking? As it turns out, Ferrari had conceived a fiendishly clever plan to incorporate it into his card, for he did not make it out of a solid piece of paper, as he had the other letters. Instead, the focal point of the card was defined by the *negative* space that the neighboring letters created; a delightful and surprising denouement if ever there was one.

Furthermore, it became apparent that unless the card

was tilted at just the right angle, that most important of letters would remain a delicious mystery for the viewer to discover.

When I asked Isabel about her collaboration with Chris, she told me that in their approach to the work, they were "kindred spirits." She also mentioned what was clearly obvious: they were having great fun. In their time together, she was particularly impressed with Chris's level of professionalism and his passion for the project, adding, "he is putting us in a good light" both physically and metaphorically.



Angelo Ferrari's letter H (card detail) from *A to Z*. Photographs by Christopher Helkey

Of the *A to Z* project she commented that it was "... very exciting, because it showcased really talented designers and commemorated the 25th anniversary of the MBS." She went on to add that "It's an honor to have been chosen to have one of my letters included in the collection and to have had the opportunity to both design the box as well as the logo for the project."

For his part, Chris had undertaken an endeavor that was not only labor-intensive, but also exceedingly complex. I had the opportunity to ask him about the genesis of the project. It turns out that he knows the renowned paper engineer Peter Dahmen. When Peter told him about his work on the letter "C" for the *A to Z* publication, Chris was intrigued, and after a little sleuthing, he decided he would offer up his services to the MBS gratis.

He noted that each of the over two dozen cards was unique, each one opened up in a different way, and each one had its own visual character – color, texture, and shape. These elements made the project more engaging but also more challenging to film. So Chris was very mindful of creating a consistent and neutral background against which the cards would be best showcased.

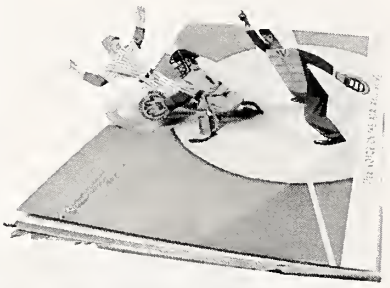
He made sure that for all of them, the framing, lighting, and motion of the camera had a consistent flow. He was also particularly interested in capturing their transformation from their two-dimensional "closed" position to their three-dimensional form. When speaking of his collaboration with Isabel, he said she was terrific. He especially appreciated her expertise not only as an artist but as a paper engineer, and admired her innate understanding of the mechanics and aesthetics of the cards and how to best present them.

In my opinion, they were a terrific team. During the short time I watched them at work, I could see they took great pains to make sure that the subtlety and beauty of each card was meticulously recorded; first the cards were slowly opened, then they were turned at different angles, and finally they were gently closed. There were many shots taken of each card, nothing was left to chance.
In addition to his praise for Isabel, Chris also expressed his gratitude to Shawn, saying, "...he was a huge help and super supportive, I couldn't have done it without him." Undoubtedly, Shawn's organizational abilities coupled with his patience, good spirits, and inexhaustible energy made the 25th anniversary of the MBS a particularly memorable occasion.

I have to say that I, too, owe a special debt of gratitude to Shawn, for sending me on this marvelous expedition on that sunny afternoon in Kansas City. For it was at his hotel-room-turned-by-Chris-into-an-unlikely-photo-studio, that I came to a sobering realization: I would never ever have had the unending patience to carry out as ambitious a video project as the *A to Z: Marvels in Paper Engineering*. So in the end, I must thank my lucky stars most of all, that I never yearned for the lights of Hollywood.

Backward Glance
A Pop-up You May Have Missed

Ann Montanaro Staples
Salt Lake City, Utah



Baseball spread in From the Bottom Up

From the Bottom Up is a very large book with sports images of events that were broadcast on the radio in the 1940s. Undated, the book is dedicated to the "Gillette Safety Razor Company who have made the following pages possible. To Phillies Cigars, too, a sincere 'thank you'". [sic] It was issued in a limited edition by the radio Mutual Broadcasting, an American commercial radio network in operation from 1934 to 1999. The twenty-eight page book has color illustrations by Scott Johnston and appears to have been produced to promote radio sports. The story, told in verse, describes how wonderfully Mutual covers various sporting events. The four large pop-ups (35 x 26 cm.) show action scenes of different sports: football, horse racing, baseball, and boxing. The letterpress printed text was produced "in the USA at Kenilworth Press, New York."

Obituaries

Roger Culbertson, 1953 - 2018

Roger Culbertson

Paper engineer Roger John Culbertson, age 65, passed away suddenly on September 27, 2018. A voracious reader, brilliant mind, exceptional chef, pioneering pop-up book designer, accomplished golfer, world traveler, gifted orchid whisperer and talented musician and vocalist – a true modern-day Renaissance man – his was a towering presence in his field, his community and his wide circle of friends, a gentle giant whose large frame was outmatched only by the size of his heart. He graduated from Mississippi State University with a Bachelor of Arts in communications, writing for the school newspaper, The Reflector, and acting out his irrepressible charm and humor in theater productions. Roger designed many children's books, including the best-selling *House that Jack Built* [Joy Street, 1991], and in his spare time, he acted in and wrote plays in community theater and designed sound for numerous productions in Los Angeles theaters. Roger went on to leave an indelible mark as a world-renowned pop-up book designer and innovator. He published nearly 100 titles over three decades, made the *Guinness Book of World Records* twice for the World's Largest Pop-up Book (in 2004 and 2011), and set industry standards for paper engineering, design and production that influence the craft to this day. He started his own company, Designimation, Inc., on a shoestring budget in 1989, and after quickly landing a lucrative pharmaceutical contract, it soon made the list of Philadelphia's fastest-growing companies.

At the time of his death he lived in Florida where he was active in his church, singing in the choir and volunteering wherever there was a need. Roger was also a member of The Robert Sharon Chorale in West Palm Beach and The Coastmen Chorus barbershop group in Boynton Beach. He played the ukulele and piano, and as proof that his talents knew no bounds, he won many golf championships. He is survived by his wife Linda, his mother, a daughter and a son. The full obituary is available at https://bit.ly/2CBW6IO.

Bob Smith

Robert C. (Bob) Smith, book artist and avid collector of all things pop-up passed away on September 22, 2018 at the age of ninety-two. He had homes in St. Louis, Missouri and Stonington, Maine and had been a member of The Movable Book Society since 1995.

Bob served as an airplane mechanic in the Navy during WWII, studied art at Albright Institute of Art in Buffalo, New York, taught drawing at the Art Academy of Cincinnati, and retired as a professor emeritus from Washington University-Sam Fox School of Art and Design St. Louis after thirty years. Bob and his wife, Skip established the Skip and Bob Smith Pop-up Collection at Washington University. He has left to the collection copies of his artists' books, his notes and writings on how to accomplish various cuts and folds, and many pop-up books as examples of paper engineering for future book artists. Bob's eagerness to learn and then share what he knew stayed with him despite failing eyesight and the trials of aging. He will be sorely missed. Bob was preceded in death by his wife, Skip. He is survived by his sister, a son, and two daughters

Geraldine Roberts Lebowitz

Geraldine Roberts Lebowitz, age 94 years old, passed away in her home in Chevy Chase, Maryland on October 18, 2018 as her beloved daughter, Lydia Schlosser, held her hand. She was surrounded by her vast and eclectic collection of pop-up and movable books.

Mrs. Lebowitz was an active member of the The Fontaneda Society: Book Collector's of South Florida , The Movable Book Society, and recently, the Washington Rare Book Group. Throughout the years, she was extremely grateful for the assistance and companionship of these other book enthusiasts. They enabled her to increase her knowledge as a collector; and offered her opportunities to befriend others who also shared a passion for the love of books.

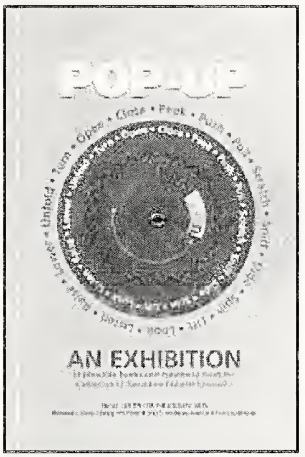


Exhibit catalog

Since the passing of her husband, Leroy Lebowitz, in 1989, Mrs. Lebowitz had become an inveterate world traveler in search of rare pop-up and movable books to expand her collections. The culmination of her efforts resulted in an exhibition of ninety-six pop-up and movable books at the Bienes Center for the Literary Arts in 2001 titled: *Pop-Up, Peek, Push, Pull, Scratch, Sniff, Slide, Spin, Lift, Unfold, Turn, Open, Close: An Exhibition of Movable Books and Ephemera from the Collection of Geraldine Roberts Lebowitz*. She had expressed great appreciation to Ann Montanaro, the late James A. Findlay, and several other people noted in the preface of her catalog for the implementation and success of this exhibition. Her catalog can be viewed at: https://bit.ly/2OZWvvR.

Poppits

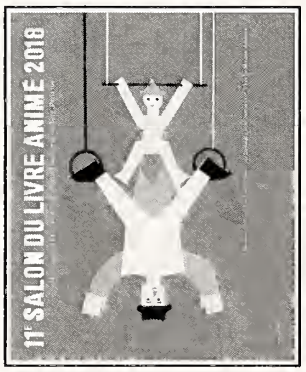
Ellen G. K. Rubin
Scarsdale, New York

Announcement

The MBS publication to celebrate our 25th anniversary is now available. *A to Z: Marvels of Paper Engineering* is a must for every pop-up collector. There are twenty-six cards each designed by a different paper engineer, some whose work you'll be seeing for the first time. In addition, there is a speeial opening pop-up by Bruce Foster, a history of MBS by Ann Montanaro Staples, and an overview of the project by Larry Seidman. All are housed in a custom-designed box which will fit on your bookshelf. You may order the book at https://bit.ly/2JVtfyS where there is a slideshow of many of the letters. There are videos of some letters on our Facebook page.

Exhibitions / Lectures / Events

The second animated Paris book festival will take place from November 15 to December 1, 2018. The event will be a bit smaller than last year's extravaganza, but the media library will simultaneously present a retrospective exhibition dedicated to one of the great French creators of animated books, Gérard Lo Monaco. More info at: https://bit.ly/2uz7Rty.



The 11th Animated Book Fair, featuring book signings by French paper engineers, was held on Wednesday, November 21st. For the first time, this Fair was not held at the bookstore, but in the auditorium of the Françoise Sagan / L'Heure joyeuse media library (Paris 10e). More info can be found at: http://bit.ly/2Jq5i44.

The Book as Art: Form and Function in Creative Book Structures, by Dominic Riley. This is a video of Riley's lecture for the Book Club of California, in San Francisco, July 13, 2015. The purpose of the lecture is to highlight the potential of the book as a three-dimensional object. https://bit.ly/2zxajn4.

Books of Wonder, in New York City, held its annual Pop-up Celebration on Saturday, November 10. They showed the latest pop-up books and visitors had the opportunity to meet the paper engineers Matthew Reinhart, Simon Arizpe, Sam Ita, Shawn Sheehy, Yevgeniya Yerektskaya, and Yoojin Kim. Watch for next year's event. (I missed this event for the second time! BooHoo!)

Multimedia

Matthew Reinhart has produced a pop-up Harry Potter book, *A Pop-up Guide to Hogwarts*. See its unique design. http://bit.ly/2DddxjN. Matthew also gives a running commentary on producing the book. http://bit.ly/2DcjQE9.

If you go to https://www.youtube.com/tutorials you can access several how-to videos by outstanding paper engineers.

If you care to see a compilation of the submissions for Emerging Artist, you can make your own choices. http://bit.ly/2OBSNVc.

Vanessa Yusuf won the Emerging Artist book prize. Here you can see why. http://bit.ly/2ELAVXe.

Runner-up, Amy Nayve, shows off her book. http://bit.ly/2ENOrK7.

A Canadian website was interested in our little pop-up world and and produced this overview of the Popuplady's collection. https://bit.ly/2AOVRsh.

Are you familiar with Paul Stickland's work? Here is a window into his process of making a pop-up: http://bit.ly/2Dd5MdU.

I'm hoping you have heard of and maybe have seen the work of 19th century landscape artist, Humphry Repton. If you haven't, John Bidwell, Rare Book Specialist at the Morgan Library, has prepared 4 videos on Repton's work. Definitely worth a look-see. http://bit.ly/2DeOBZt.

The Movable Book Society has a Wikipedia page. Check it out and add something it may be missing. https://bit.ly/2Pd8QwN.

Play with Virtual Books produced by Penn State University. This is the site Emily Brooks showed us in her conference talk about digitizing books. So interesting! https://bit.ly/2DqTf6E.

Publications

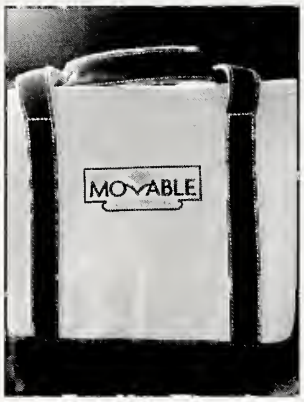
Did you miss this book? *Many Paws (Menopause): The Years of Change*. Concept, design, and paper engineering by Susan DeGarmo. Published by Meaux Books of Franklin, Tennessee. It is available from Avec Moi, 418 Main Street, Franklin, TN 37064. AvecMoiFranklin@gmail.com.

Rob Kelly's Pinball holiday card

New York's Museum of Modern Art (MOMA) has many pop-up greeting cards for sale (https://mo.ma/2qajDJd). Paper engineers Maike Biederstädt, David Carter, Peter Dahmen, Rob Kelly, Robert Sabuda, and Jessiea Tiee-Gilbert are among the artists who have work in the collection.

Conference report, continued from page 2

Matthew Reinhart had donated several of his limited editions, all signed with an extra pop-up. There were mock-ups and greeting cards. Never seen before was a souvenir pop-up of the Royal Wedding playing the Star-Spangled Banner (for Meghan Markle) and God Save The Queen (for Prince Harry).Tucked in an attached box were four gold-foil wrapped condoms. The name of the souvenir was "Someday Your Prince Will Come." A total hoot!



The Movable Book Society tote bag

One could also bid on a zippered canvas bag embroidered with the new MBS logo. These may be ordered from: https://business.landsend.com. To open a Lands End account, go to My Logos and put in Logo Ref. #1574321 and Cust. # 7105271, then order your tote bag from Gifts. Carry our logo with pride or apply it to some other item.

Our first speaker was Samantha Bradbeer, an historian from Hallmark Cards. She told us that Hallmark is a privately held eompany now with a 4th generation Hall working his way up the ladder. Joyce C. Hall came to Kansas City in 1910 with a shoe box of postcards to be sold via mail order, taking advantage of the "postcard craze" of the early 1900s. When the "privacy factor" started working against the use of postcards, greeting cards, sent in envelopes, took over. Now there was more room for creativity. Hall began creating and printing cards, beginning with a line of valentines. The company was incorporated in 1923. In 1928, Hallmark started adding extras to their greeting cards: wheels, bows, glitter, fabric, foil, etc. The first pop-up was made in 1934; It was a Howdy Doody Father's Day card with a v-fold. As licensed characters like Mickey Mouse were added, there were more opportunities for more graphic artistry.

Hallmark Christmas pop-up display

During the Depression, Hall found ways to keep his employees working and devised business practices that many other companies followed. With time, Hall and his brothers associated with other famous characters such as Charlie Brown and great American artists like Norman Rockwell and Grandma Moses. Radio advertising led to the ground-breaking TV shows starting with *Amahl and the Night Visitors*, the first original opera for TV. There is now a Hallmark TV channel. The 1950s brought more paper mechanics presented in TV commercials. Samantha showed us several video examples of them. One especially innovative movable, one none of the conference attendees had seen, was "Squeezems." Squeeze the card to activate the arms or legs! Sweet! The 1960s brought the carousel doll house series called "Merry-go-round Playsets." Some were in greeting card format and had small 33 1/3 records included, really gift items. Hallmark was already producing paper toys, so this was an easy extension from their tabletop decorations of the 1950s.

Hallmark was not the first to introduce pop-ups into their books but it was an easy transition since they already were in the book market. There were more pull-tabs used in the Hallmark series.

Hallmark pop-up dollhouse card

Today, Hallmark continues to be innovative with sound chips and cards that will remain popped open to double as a table-top decoration. Their paper engineers and graphic artists continue to use the "heritage collection" for inspiration as well having more licensing relationships with Harry Potter, Star Wars, etc. Hallmark archives are always open to company graphic artists and paper engineers for inspiration. There are two vaults for the historical cards with a third soon to be added. The collection is actively growing.

Answering the question about how these cards should be archived, Samantha quipped, "Keep them where you keep your loved ones," not in the basement or attic. There is no way to recharge light and sound cards. The cards should be kept in archival mylar, away from light, and in temperature control. In response to how they got into pop-up books, Samantha talked of trying to entice men and children to be interested in Hallmark products and the early books were geared to those groups. When asked about Hallmark's relationship to Wally Hunt who sold his company, Graphies International, to Hallmark,

she said additional research is being done with the help of paper engineer Charity Fluharty who attended our 2014 conference. They are also looking into who were the paper engineers working for the company.

Next, Emily Brooks, a PhD candidate from the University of Florida, attempted to show us the newest ways pop-ups could be presented using modern technology. I would be lying if I told you I could take proper notes on this talk as I got lost in some of the technical aspects. She bemoaned the fact that several software companies folded while she was using their platforms and were, therefore, unable to give her tech support. Much work is being done to try to duplicate the hands-on experience of opening a movable book.

Emily Brooks

Emily provided this site which was fun to explore: https://bit.ly/2ADrnJJ. Pennsylvania State University seems to be at the forefront of the quest to digitize movable books. Emily stressed the three elements involved:

1. Time-based Media which uses flaps, pull-tabs, and volvelles, which she demonstrated in a Meggendorfer book on YouTube. She pointed out the obvious use of hands to turn the pages and activate the movables. I, for one, especially appreciate the inclusion of hands which show scale, ease of mechanism, and timing. Animated GIFs used in Tumblr for example don't show any hands. She used video examples of *Always Jolly* by Meggendorfer and the Dean's books, *Dissolving Pictures* (1862) and *Sports and Pastimes* (1857), all from the Penn State collection.

2. Spatially-based Media we see in traditional pop-ups, architectural 3D models, etc. Photogrammetry is used to "stitch together hundreds or thousands of pictures" to make a 3D model. Images can be turned and zoomed. This allows us to upload 2D images and create 3D ones. I hope I got this right.

3. Time & Space Media goes into the 4th dimension and uses 3D video. Something called Volumetric Captures can be "very disorienting" and not good if you get motion sickness. These media can explore book objects in a non-standard way, incorporating touch, feel, movies, and treasure building which uses metal, gems and ivory carvings.

I appreciate how simple it is to open a pop-up book and immediately enjoy it, as opposed to reading a full page of instructions and downloading apps before getting to the joy of the experience. Emily heavily used video to demonstrate the media she was describing, so, in self-defense for my wrap-up, "You shoulda been there."

Shawn, continuing to be "lean and efficient," officially introduced a new program, Open Mic, a favorite, begun of necessity, in Boston. This time members had signed up for a five-minute spot to talk about whatever they thought would interest us.

Rob Kelly

Helen Hiebert of Vail, Colorado informed us of her Sunday Paper blog on iTunes. Helenhiebertstudio.com/blog. On it she provides movable paper ideas and templates. Her 2019 Calendar is a combination how-to book and calendar. She had two workshops seheduled on Sunday, the day after the conference.

Rob Kelley dazzled us with his "irrational" pop-up pinball machine made from one 40-inch long piece of paper. The attendees were vociferous in their "oohs" and "aahs." His holiday card of the same design, but not of a single sheet, may be purchased on the MOMA website.

Rosston Meyer

Rosston Meyer's *Triad* was a candidate for the 2016 Meggendorfer Prize. Available now is *Necronomicon* from his Poposition Press. The deluxe edition has an embossed foil case wrap around a custom, laser-engraved acrylic slipcase and an art-print. Fan-cy! His newest project will be *The Dimensional Cannabis*, due out in the fall of 2019. That should be a high-flyer! Poposition Press will also be the producer of David Carter's newest project, *One Thousand and One Handbags* by Hester van Eeghen. It is scheduled for early 2019.

Simon Arizpe has paper engineered *The HearthStone Pop-up Book* based on a video game played by his students which he has never played. Simon showed us a mock-up of the fourth spread and a video. He is also working on *10 Jay Street* recreating street scenes of Brooklyn where he lives. It includes the Manhattan Bridge and a New York skyline. His latest project is the history of marijuana. (Probably these cannabis pop-ups

will be sold in all the head shops.) He wanted to start with a non-European-centered globe and begins with Asia. It turns into a map with George Washington, Reefer Madness, and Uruguay, the first country to legalize marijuana. Does one have to smoke to produce these books?

Susan Joy Share of Alaska—I said people came from far away—described her latest project, *Trellis Wardrobe*. It is based on an exploration of the number 3 using paper and magnets to change shapes. The basic structure imitates a closet which can be opened. The actual structure is five feet high. *Trellis* was part of her exhibit, *InFormal Nature*, shown at the Kenai Fine Arts Center in Kenai, Alaska.

Isabel Uria

Isabel Uria teased us—OK, me—with her pop-up wedding invitation done in concert with her husband, a graphic designer. She has moved to Philadelphia and become a freelance designer, trying to build a business. "Very scary!" She thought to animate the story of Don Quixote where the windmill, through the use of light and shadow, would become the monster he battles.

Amy Lopez Nayve came all the way from the Philippines. She has been making pop-up books since she was a little girl. This interest culminated in her submission in the MBS Emerging Artist contest. Amy is the runner up. She is an Industrial Design graduate from De La Salle, College of Saint Benilde, where collector Adie Peña is a teacher. There is no big pop-up industry in the Philippines, and when she received recognition from MBS, she "died and went to Heaven."

Ray Geweke

Ray Geweke collects and writes about automotive-related material. He especially likes the movables that demonstrate the newest designs. He shared with us a 1940 Chevy salesman's catalog showing how to use a stick shift. Many of these catalogs use several paper mechanics. Remember the Lexus pop-up sales book from 2007?

Rianne van Duin, who began as an eight year old making paper houses and models, has come out with a movable book in the style of the Choose Your Own Adventure books. Using the interaetivity and interchangeability of movables, the reader can change the progress of the story. The book's first printing sold out in the Netherlands, her home country. She is thinking of a Kickstarter project to produce a translation of the book.

Lorraine Conway calls her presentations to groups from 3-99-year-olds, BMW-Beauty Magic Wonder. A great promoter of the joys of pop-ups, Lorraine travels to schools and nursing homes to show pop-up books and to talk about them. Sometimes the books she takes are tailored to the individual interests of the residents. This certainly brings out the "Smile Effect" in all. She encouraged each of us to do the same.

Jason Brehm

Jason Brehm works for Land's End and he thought MBS members should have bags with our name and logo on it. He brought a couple of them for the Silent Auction and put order forms in our packets so that we could get our own bags in different sizes, some with zippers. The logo is individually embroidered on each bag. Thanks, Jason! (See instructions to order on page 13.)

Yay! A delicious lunch break followed and paper engineers whipped out their "Show & Tell" and I tried to capture it all. I couldn't. You really have to come to the conference and "feel the love."

Kyra Hicks and Kyle Olmon

Board members, Kyle Olmon and Kyra Hicks, have given MBS a broader social media presence which has attracted interest in our pop-up niche from hundreds of visitors. Their committee is called WAC, the Web Action Committee. The original logo designed by Robert Sabuda was "refreshed" by Keith Allen. The old website was getting pretty "static" and Rosston Meyers was brought on to make it more dynamic. One new feature

will connect us to other pop-up websites, and if you have a website, be sure to link it to our Facebook page and MBS website.

The format for our newsletter is also under discussion. Other platforms being added are a new YouTube channel and a Wikipedia page. The goal is "to elevate what we love." Kyra and Kyle encouraged members to contact them (info@movablebooksociety.org) to make suggestions for additions to these platforms or other ideas. Kyle ended by reminding us "it takes a community" to keep us fresh, active, informative, and relevant.

The last two items on the program before we adjourned to explore Kansas City were in the hands of Colette Fu. Known for her pop-up photographs of ethnic Chinese, Colette attempted to make a book qualifying for insertion in the *Guinness Book of Records*. In Shanghai, as part of the International Pop-up Exhibit produced by Jason Chen, Colette almost achieved her goal. She explained the difficulties she had with size and weight. We saw a video of several people lifting the four-foot-high covers. Our own Ann Montanaro Staples was there to lend a hand.

Colette Fu

Colette secured a grant in Philadelphia—Colette is the Queen of Grants—to produce the biggest pop-up book. Enlisting the help of MBS member Brad Litwin, the cover was made of gator board costing $1,600 a sheet. (This was an attempt to make the covers much lighter than the covers in Shanghai.) Still the gator board had to be doubled up. Finding the right materials was a struggle and manpower came down to her alone when the intern maxed out her hours. Colette printed and mounted her photos so that people could actually hide in the cave recreating the story she was telling. For all Colette's efforts, however, Guinness did not accept the entry since it was a single spread and not of an existing book. Bummer! Unfair! The book is now in storage but will be on display at the Taubman Museum in Roanoke, Virginia in February 2019. So that Colette would receive an award nonetheless, Kyle presented her with the world's largest Certificate of Achievement—virtual on the media screen in front of us. Hooray!

Colette then switched hats from presenter to workshop teacher. We were each given sheets of printed cardstock to cut out and glue. What we created, like a happy group of crafters, was a greeting card celebrating MBS' 25th anniversary. We individually cut paper cupcakes spelling out "Movable Book Society." With the help of the circulating paper engineers, we all went home with a four-tier pop-up, another wonderful souvenir of the conference.

Unassembled cupcake card

So here is where we sing "Kansas City Here We Come." We had several sites to choose from around the city. The top of the list was the Hallmark's Visitor Center's Special Exhibit of Pop-ups from their collection, "A History of Hallmark Pop-up Books." It was a beautiful display (see my video on our Facebook page) with several movables we had never seen before, a veritable shopping list. Not on the list but visited by many was the Jazz Museum and the Negro League Baseball Museum, both housed in the same building. Located at 18th and Vine Streets, it was the center of honky-tonk during Prohibition. We were warned not to go on foot, it being too far from the hotel, so we Ubered (new verb) as we did to other locations.

Because of limited space, a private tour of the Linda Hall Library was arranged for thirty people. We were treated to ancient movables like Euclid's *Geometrie* (1570), with cut-out paper that stood up to show the volume of various geometric forms. Most interesting was a hand-colored Japanese manuscript with volvelles from 1846, *Search for Reason-Astronomy*. The text and volvelles showed the relationship between earth, the planets, and stars at different periods. Also displayed was Copernicus' 1543 volvelles and a 1913 flap book showing the mechanics of electrieal equipment. The Linda Hall Library is the world's foremost independent research library devoted to science, engineering, and technology. This was a real treat. Special collection librarians were on hand to answer our questions.

Conference attendees were invited to join others or to have dinner on their own. The MBS Board held a meeting at the 100-year-old Union Station and ate a delightful meal at Pierpont's, named for J. P. Morgan. Yes, we went Dutch. After dinner, I raced back to the hotel to drop in on the spontaneous "Show and Tell" going on. New books. New ideas. New mechanisms. Oh, joy!

Saturday, September 29

Like mushrooms after a downpour, we awoke to find almost twice as many Silent Auction books as there were yesterday. So much to choose from and at such good prices! The eight Meggendorfer Prize candidates were also displayed for examination for attendees vote. At the Silent Auction there was a hat on a table. You could enter your name and you might be selected to win a

banquet centerpiece produced by Hallmark especially for MBS. There would be one for each table and the winner will be charged $50. However, we have yet to see the centerpiece.

Ann kicked off Saturday with the business report, her last. After 25 years of being the "mover and shaker" for MBS, Ann is ready to hand the reins to another. She stressed that she "isn't going anywhere" and will continue to be an aetive MBS member. The Board voted Shawn Sheehy as our new Director: he will remain as Program Coordinator as well. It is clear we are in able hands. Congrats and thank you, Shawn. Board members were introdueed, Larry Seidman, Shawn Sheehy, Kyra Hicks, Kyle Olmon, Monika Brandrup, Isabel Uria, recently retired Frank Gagliardi, and two new members, Jason Brehm and Denise Price, and yours truly. MBS has 313 members including 52 international and 12 institutional members. Dues, remaining at $30 US and $35 international, may be paid by check or with PayPal at our website, movablebooksociety.org.

Ann explained how MBS used the $50,000 profit from our *Celebration* book to finance the new *A to* Z book. As of September 15, we had $76,000, quite a "healthy" number for an organization like ours. The big BUT, though, is that we now owe $71,000 for the *A to Z.* Ergo, Ann encouraged all of us to buy and promote the sale of this landmark publication, yet to be seen in its entirety by the attendees. The "Big Reveal" would be later that day. Our back issues of *Movable Stationery* are digitized and available at the Smithsonian website.

Shawn stepped up to give his thoughts about the Society going forward. He related that we have many visitors to our Facebook page who have not been converted to dues-paying members. That is a goal. He espeeially spoke of our newsletter whieh Ann has almost single-handedly published. This endeavor need not be done by one individual and MBS is actively looking for volunteers to serve as designer, editor, or content advisor, etc. Working as a team, we can continue to publish this important aspect of our organization. Submissions do not have to be multi-page affairs. Five hundred or so words highlighting some aspect of pop-ups is enough to keep our membership informed. Please WRITE! Please VOLUNTEER!

Left to right: Kyle Olmon, Larry Rakow, Ellen Rubin, Larry Siedman

The next program item, "For love and Money: Appraising Your Pop-up Collection," featured a panel: Larry Rakow, bookseller; Larry Seidman, collector; and me, writer, curator, and collector. We talked about collecting and how one can appraise one's own collection. Larry Rakow gave an impassioned talk about his collecting roots and what he has learned as a bookseller. No surprise! It always comes down to eondition, condition, condition. The relative fragility of movable books factors in heavily. He spoke of the role nostalgia plays when people are looking for specific books, and how the Internet has been crucial in determining rarity.

Larry Seidman, who I call "Uncle Larry," and never disappoints in his "Show and Tell," has a varied collection of movables and optical toys. He stressed that the value of an item depends upon rarity, popularity, and condition. The crossover potential of a book also may add value, meaning if it has more than one collecting area, e.g. Disney pop-up. One can rely on a reputable bookseller to help develop the collection.

My advice for assessing the value of your pop-ups or deciding on what to pay for a new acquisition is to register on-line for as many auction or aggregate auction sites as you can and bookmark the pop-ups that are being offered. The selling price will remain on that site and serve as a reference for the range of sell prices. Of course, perusing print catalogs—there still are a few—will help you see the asking prices. Following books on eBay or Etsy will add to your knowledge.

Bruce Foster and Ann Staples

We then went on to appraise books brought by some attendees. We were shown a copy of *Ride a Cock Horse to Banbury Cross,* published by Ernest Nister and inscribed in 1898. The book was complete with Nister's dioramic pop-ups. Nister's books were valued by readers and published in great enough quantity to have this book come up for sale with some regularity. We all agreed that approximately $150-200 value seemed reasonable. There was also a Japanese pop-up of *Huckleberry Finn.* This was harder to assess since not everyone collects foreign language pop-ups. It is a cross-over because of its literary association. We thought anywhere from $50-100 seemed right.

After a short break, we were treated to the remarks of our keynote speaker, Bruce Foster, with "Still Popping After All These Years." Joining our table at the front was

Bruce's wife Lori and Bruce's mother who had never had the opportunity to hear Bruce lecture. She was clearly excited to be here.

Bruce, who paper engineered over sixty books, began by telling us about the opening and later the closing pop-ups he created for the Disney movie *Enchanted.* The opening pop-up scenes were so delightful they asked for more at the end but gave him only a very short window in which to produce them. His first trade pop-up was *Gutenberg's Gift* which was given five Stars by MBS. Starting as a package designer, Bruce incorporated pop-ups into ads for juice boxes, some using rubber bands. To learn more, he bought bargain book pop-ups and took them apart. (This is why I never let paper engineers touch my books!)

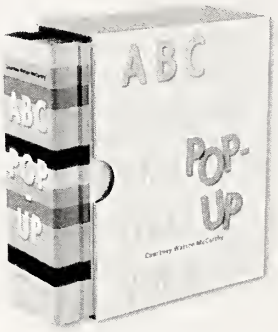
Little Red Riding Hood

Bruce sees the highlights of his artistic career as his *Little Red Riding Hood,* illustrated by Marjorie Priceman, the several books he engineered for artist Chuck Fischer, and working with Elizabeth Murray whose sculptures Bruce re-interpreted as a pop-up book for a major MOMA exhibit. This was "a dream come true" for him since he was so taken with her work while he was in art school, he would display her work in his room. He got to meet Murray for this project. One must also include the first ever pop-up book of the Harry Potter franchise.

The blad for his Sports Illustrated pop-up book *WOW!* had to be scrapped when Tiger Woods, who was pictured in it, had his much-publicized falling out with his wife. For one day his *Celebrity Meltdowns* was in the top ten books on Amazon. Bruce's newest pop-up, *To the Moon and Back*, the story of Buzz Aldrin, is just out. He was thrilled to pick Buzz up at the airport and to be able to chat with him about Mars. Bruce was invited to Korea for a pop-up exhibit. There he was joined by artist Philippe Ug and Benja Hardy, an Australian applied pop-up artist.

For most of Bruce's books, he is the paper engineer and rarely gets to meet the illustrator. Many times he will work on a project that doesn't get produced or is actively seeking a publisher. One that was cancelled, by royalty no less, was the history of Bahrain. Another is one on the Apocalypse. He is working on a pop-up Haggadah, the prayer book for the Passover Seder, and looking for a publisher. Bruce readily acknowledges there is an element of luck getting a pop-up book published. He does a number of school workshops and author visits. As of today, he doesn't have a dream projeet. I suspect it would be one that is challenging, fun to work on, uses his talents, and then.....gets published. When Bruce was done, his Mom was heard to say, "I'm so proud of you, Bruee!" And well she should be.

Courtney Watson McCarthy has made her presence known as a paper engineer. Her *ABC Pop-up* book is a candidate for the 2018 Meggendorfer Prize, not a first for her. Courtney admitted to being shy but got herself to the 2010 MBS conference in Portland, and when a presenter snapped open a pop-up and the room audibly gasped, she knew she had found "her people." She felt she belonged. Learning by observing has been an M.O. She works alone in the back of her house in a small community one hour north of New York City.



ABC Pop-up

Realizing she did not like to be the center of attention, she switehed her college major from acting to theater design. After following her boyfriend, now husband, to Los Angeles, she enrolled in a pop-up making class, having been inspired by Sabuda's *Wizard of* Oz. The class ended with a tour of Intervisual Books. She moved back to New York after 9/11 and found the nerve to contact Sabuda. He was very encouraging and eventually offered her a job, but as a freelancer. Wanting more security, she accepted a position at Penguin Books and cut her teeth on learning how books get made – slowly, she discovered.

After having her first child, she decided to stay home. Her husband travels with rock and roll bands and may be gone for weeks at a time. She imagined a quiet life alternating between baby care and pop-up making. It was not to be. But all the while, she continued to make small pop-ups, mostly given as tokens.

Courtney Watson McCarthy

After connecting with the English paekager, Brown Wells, she embellished her experience "just a smidgen" and landed her first paper engineering job. She was finishing her last spread as she went into labor with her second child. Today, Courtney has several books on our shelves, including *Dalí, Escher, Star Wars,* and *Leonardo DaVinci.* She pulled the little pop-ups she made for her kids from her desk drawer and published them in her first solo book, *ABC Pop-up.*

After Courtney's presentation, we grabbed our boxed lunches and serambled around to talk to other members. The books for the Silent Auction had been removed so the volunteers eould begin their arduous task of matching code numbers used for bidding with their bidders and tallying their costs.

Yoonjin Kim

We reconvened with Yoonjin Kim, who came to her first MBS conference as a shy, self-effacing art student, found a job with Up With Paper (UPW), and now is a presenter discussing her newest book. Way to go, Girl! She showed us the custom invitations for a destination wedding in Hawaii with some Navajo images and her illuminated centerpieces for a school fundraiser. This year, she won the prestigious Louie Award for a greeting card using eopper foil and neon yellow ink. Cover: "Know Watt?" Inside: "You're Brilliant." The interior light bulb pops up and glows at the same time.

Yoojin's newest book, in keeping with her nature themes, is *Shells: A Pop-up Book of Wonder.* Before our very eyes, she cut, folded, and glued the die-cut pieces of a turtle and octopus that will be a spread in the book. It was a real treat to watch a master at work. Snip, cut, bend, fold, glue....oops! reglue. And voila! A beautifully illustrated turtle, head and limbs moving over a bright orange octopus. Can't wait for the book! When asked how her *Autumn* book was doing, she pointed out that David Carter's autumn book, part of his Seasons Series, was released around the same time. Now, David is publishing a pop-up on a coral theme. How the Universe converges!

Peter Dahmen

Peter Dahmen's pop-up structures are large, intricate, and simply magical. When I first saw him before the conference began, he was sitting with David Carter seeming to ask David's hand in marriage. Yes, without getting on one knee, Peter took a small square box and opened it, slowly allowing edges to recede exposing a small "diamond" ring. Who would say, "No" to such a presentation? Tiffany! This one's for you! Peter explained how an Israeli company, Highcon Systems, had created a machine that would simultaneously die-cut and crease paper to create such structures. Gluing is still not possible.

Peter's degree is in Applied Sciences, and he was a classic graphic designer for twenty years. His youthful appearance contradicts this biographical note. It's said, "Necessity is the Mother of invention." And so it was with Peter, when he constructed very large pop-ups for a design class. Without a car, or a computer for that matter, how was he to transport them to the classroom? Aha! Make them fold up! His first pop-up card was born. Twenty years later, and still not using the Internet or a computer, he was persuaded by friends to seek clients who would want his intricate pop-ups. Through trial and error, using his cell phone, he created a video, and to his amazement, after one week he had 1,000 views. Now it has over 4.8 million. And here at MBS we have the pop-up video star! He has made super-sized pop-ups for sales conventions like the Mini-Cooper. His pop-ups have been used in the TED talk about Tesla, by Marco Tempest, a Swiss magician, and for the 2013 New Media Gala Awards using a 1:10 scale model pop-up as scenery.

Peter talked about the box construction I saw earlier. In terms of price he said, "The ring is expensive, so why not the box?" Larger boxes may be used for iPhones, and other ideas. Finally, he showed us a video, "Letters from the Sky" that featured a movable greeting card he had been showing around and made available in the Silent Auction. Acknowledging that no two snowflakes are alike, the Israeli machine can die-cut "snowflakes" creating 44,716 images thus allowing the creation of greeting cards of semi-unique paper snowflakes. See them at: https://bit.ly/2zgMKyF

Monika Brandrup

We are now poised and ready for the "Big Reveal" of *A to Z Marvels in Paper Engineering.* MBS Board member and Creative Director of UWP, Monika Brandrup, had shepherded this project from beginning to end. The brain-child and passion of Larry Seidman, the Board overall put its "full faith and credit"—emphasis on credit—behind this project. *A to Z* was launched with an open call to world-wide paper engineers who would be given creative freedom to "strut their stuff" on a letter of the alphabet. The word went out

on social media. The sixty-eight entries were restricted to ten glue points for each card. The letters G and S were the most popular.

Larry Seidman, Bruce Foster, and Monika Brandrup vetted the entries. Isabel Uria created the box to house the cards; it was decided early on not to have a book-form for this alphabet. She also designed our new 25th anniversary logo. Bruce created a unique pop-up as the box's opener. Ann wrote a history of the MBS, and Larry shared his inspiration for the project. We had to come to terms with the cost of it all. The box, at one point, had to be redesigned to cut costs but that worked out very well since it can now easily be placed on a shelf. Coated paper had to be used so that all the cards would glide easily. Monetarily, we were down to bare bones, but we had strong faith in the project's success.

We were so fortunate that UWP provided the fulfillment, shipping and storage. Two thousand copies were printed. Rosston is handling international orders and thirty were sold globally on the first day and as of this talk, 600 copies were sold. Big sigh of relief. We were out of the hole. To thunderous applause, Monika and Yoojin demonstrated each card. Hooray for MBS and its crackerjack team.

Vanessa Yusuf

We now were shooed out of the ballroom to allow for the Book Sale and Swap setup. In the adjacent lobby, tables were being arranged for the signing of *A to Z* by seventeen of the contributing paper engineers. Those of us who hadn't received our books yet were given the opportunity to have the signatures added to a specially cut card that would fit into the box or signed onto stickers to be placed on individual ABC cards. The sales tables displayed a smorgasbord of movables including ephemera and artists' books. One could chat with the artists and get their back stories. Antiquarian pop-ups were also available like Nisters and Deans and Meggendorfers, including Meggendorfer art. In short, something for everyone. Then it was time for me to get baek to my room to prepare for the banquet and tally the Meggendorfer ballots, those offered online and tallied by Jason and the ballots handed to me. Who will be the winner?

Finally, the culmination of our conference. Most of us are all spruced up and ready to party. The ballroom looks festive. Denise Price is circulating with the handmade centerpieces, carefully adding the battery to each so that every table glows. How beautiful! The centerpiece was paper engineered by Patrick, Denise, and Shawn with production support from Hallmark. The lighting is from Chibitronics, Jie Qi's thesis-inspired product.

Our dinner table has been a veritable Mad Hatter's Tea Party with constantly changing companions: Chuck Fischer, Bruce Foster, and Elizabeth O'Connell from Anchorage, Alaska.

The meal was beautifully presented with the *pièce de résistance* being the dessert, a gift from the pastry chef—flan with a white chocolate square emblazoned with our 25th anniversary logo. How sweet!

Ed Centeno

We began our final program with Ed Centeno announcing the results of the Silent Auction. It was no surprise that the record-breaking donations would bring more money than ever but now, first quoting from Walt Whitman's *Song of Myself,* he told us we had made $6,193!

This money is golden for us to support conference scholarships and help keep our bottom line black. Ed thanked the many donors and volunteers—some were scholarship recipients—for their hard work.

Next Emily Martin heralded the winner of the Emerging Artist Prize. There were many international entrants to choose from in addition to those from the U.S. "It was a very hard choice." She first introduced the first runner-up, Amy Nayve from the Philippines. Amy's submission, a school project, can be seen online (http://bit.ly/2ENOrK7) to give you an idea of how difficult the choice was. Amy attended the conference and wowed us with her poise and talent.

Kevin Steele and Chuck Fischer

All the way from the Indonesia came Vanessa Yusuf. Vanessa brought her award-winning book and throughout the conference one could see and hear all the photo-snapping and video-taking of this remarkable book, *Bhinneka Tunggal Ika*, Diversity in Unity.

How much timelier could it get? Celebrating and illustrating ten holidays of Indonesia's diverse cultures, Vanessa used every mechanic to its finest advantage. You have to see this to understand how deserving she is of the Prize. Congratulations, Vanessa. We hope to see more of your work. http://bit.ly/2ELAVXe.

The next to last Meggendorfer Prize is for an Artist Book judged by Chuck Fiseher and Kevin Steele, who, at the Portland, Oregon conference, had won Best of Show, Unique Book for *The Movable Book of Letterforms.* They seemed in awe of the array of books they had to judge but the winner was Colette Fu for her visually compelling and sizable book, Tao Hua Yuan Ji, of a Utopian Chinese village. She told us it was harder to print on rice paper than make the book. Colette responded to her win by saying, "I guess my bribe worked."

Before the final Prize was awarded, Shawn took a moment to thank Patrick Kershner for "going above and beyond" in assisting with conferenee business. Shawn presented him with MBS' 10th anniversary publication, *Celebration.* Thanks, Patriek!

Patrick Kershner

At last our final award. Jason and I were called upon to give the Meggendorfer Prize. Jason explained our first on-line voting. It was our attempt to have as many members as possible vote for the candidates. These votes were added to the ballots turned in during the conference. So without any preamble, but with a hiccup as I tried to remember how to pronounce both the title and the winner's name, *Zahnak: Legend of the Serpent* won the 2018 Meggendorfer Prize for Simon Arizpe. This highly structured and colorful book told an Iranian folk tale. Congrats, Simon!

Simon Arizpe

I had already asked attendees to keep their seats after this last announcement as presenting the prize usually signifies the conference is over. But not this time. As I pulled (gently) "into that good night." An email sent to the membership and others around the world asked for remarks about Ann's leadership and the effect the MBS had on their lives. The solicitation yielded an outpouring of sentiments, congratulations, and heart-felt thank yous. There were many "over-the-top" pop-ups made in her honor. The size of the out-pouring required a five-inch wide three-ring binder it was my privilege to assemble. We were able to show just a few of the pop-ups.

Ellen Rubin and Ann Staples

The most poignant one was a full pop-up book, with linen board covers and a dust-jacket printed with testimonials to Ann. The book was done by Roger Culbertson, a landmark paper engineer who had started producing pop-up ads and books in the 1960s. We were saddened when word went around on Thursday that Roger had suddenly died that day. Oh, bittersweet gift for Ann and a loss for us all.

But she was surprised, meaning you all did well being discreet. It was a joy to present it since the Board agreed a simple thank you would not have sufficed to acknowledge her passion, determination, and doggedness to start this organization and keep it afloat and flourishing. So, we came to Kansas City, we saw, and I think we conquered. Where shall we go in 2020? Any suggestions for sites in the West? Please let Shawn know your ideas and we hope to see you there so you don't miss the next extraordinary event.

A to Z artists who attended the conference

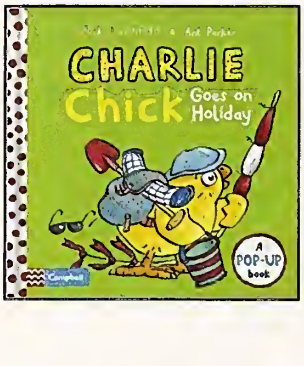
New Publications

The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

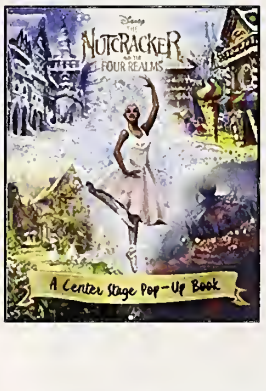
Mix-a-Mutt. By Sara Ball. Abbeville Kids. £12.99. 9780789213105.

My First Pop-up Dinosaurs: 15 Incredible Pop-ups. Walker Books. £11.99. 9781406381696.

Buzz Aldrin: To the Moon and Back: My Apollo 11 Adventure. Bruce Foster, paper engineer. National Geographic Children's Books. $32.00. 9781426332494.



Charlie Chick Goes On Holiday. Pan Macmillan. $12.99. 9781509866755.

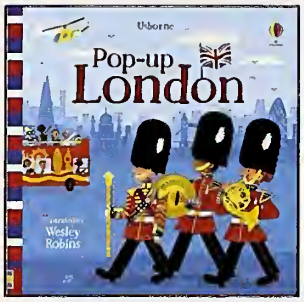


The Nutcracker and the Four Realms: A Center Stage Pop-up Book. SF1 Readerlink Dist. $12.99. 9780794442033.

Fairy Tale Play: A Pop-up Storytelling Book. February. Laurence King Publishing. £16.99. 9781786274281.

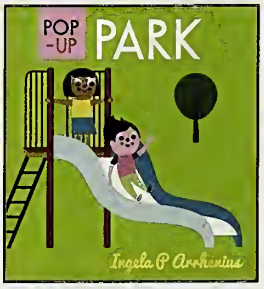
Oceans. 3-D Explorer. Silver Dolphin. $19.99. 9781684123346.
Also: *Rain Forest.* 9781684123353.

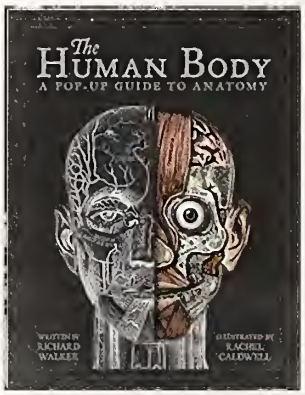
Hernès Pop Up. Actes Sud. $35.00. 9782330106485.



Pop-up London. February. Usborne Publishing. £9.99. 9781474939584.

Pop-up Park. February. February. Walker Books. £6.99. 9781406381238.





The Human Body: A Pop-up Guide to Anatomy. December. Templar. $13.95. 9781787410589.

Pop-up Peekaboo! I Love You. December. DK Children. $9.99. 9781465465269.

Practical Pop-ups and Paper Engineering: A Step-By-Step Course in the Art of Creative Card-Making, More Than 100 Techniques and Projects, In 1000 Photographs. By Trish Phillips and Ann Montanaro. December. Lorenz. $25.00. 978-0754834656.

Little Christmas Tree: Open and Stand Up the Tree! Barron's. $4.99. 9781438050492.

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